DOCUMENT RESUME

ED 049 741 JC 710 119

AUTHOR Starkweather, Ann, Comp.
TITLE Instructional Objectives for a Junior College Course in Beginning Drawing.
INSTITUTION California Univ., Los Angeles. ERIC Clearinghouse for Junior Coll. Information.
PUB DATE Jun 71
NOTE 22p.

EDRS PRICE EDRS Price MF-$0.65 HC-$3.29
DESCRIPTORS *Art, *Behavioral Objectives, *Freehand Drawing, *Junior Colleges

ABSTRACT

These instructional objectives have been selected from materials submitted to the Curriculum Laboratory of the Graduate School of Education at UCLA by Dean S. Detrick, Jr. Arranged by major course goals, these objectives are offered simply as samples that may be used where they correspond to the skills, abilities, and attitudes instructors want their students to acquire. These objectives may also serve as models for assisting instructors to translate other instructional units into specific measurable terms. For other objectives in related courses see: ED 033 689 (Beginning Design); ED 033 690 (Beginning Drawing); JC 710 116 (Art Structure); and JC 710 123 (Design). (ME)

ED049741

U.S. DEPARTMENT OF HEALTH, EDUCATION & WELFARE
OFFICE OF EDUCATION
THIS DOCUMENT HAS BEEN REPRODUCED EXACTLY AS RECEIVED FROM THE PERSON OR ORGANIZATION ORIGINATING IT. POINTS OF VIEW OR OPINIONS STATED DO NOT NECESSARILY REPRESENT OFFICIAL OFFICE OF EDUCATION POSITION OR POLICY.

# Instructional Objectives for a Junior College Course in Beginning Drawing

Ann Starkweather, Compiler

ERIC Clearinghouse for Junior Colleges
University of California
Los Angeles, California

June 1971

JC 710 119

UNIVERSITY OF CALIF.
LOS ANGELES

JUN 1 1971

CLEARINGHOUSE FOR
JUNIOR COLLEGE
INFORMATION

UNIT I

Orientation to and Philosophy of Drawing

In a beginning course no matter what the major, it is understood that the students have little background in the subject area. The introduction to art by the instructor sets a tone for the course and involves the students in discussion of some of the "whys" of drawing.

Goal: The student will be introduced to art and drawing by the instructor who will review the course objectives and will lead a discussion to help the student understand some of the communicative needs and means of man, as related to the creative act.

Objective 1: The student will participate in a philosophical discussion led by the instructor on the reasons for making art and effects of art on its environment. The importance of the individual will be learned by stressing the use of feeling, sensitivity, and taste which is one's own. First session.
Criterion: The instructor will observe student participation as well as willingness to listen and will note unique ideas offered.

Objective 2: In class for one session the student will make his first brief marks, using pencil on bond paper. Minimum instruction will be involved at first but brief reviews will follow each series of additional marks as guided by the instructor. Individuality will be stressed. Also the common fear of beginning art students about not being able to produce consise, detailed masterpieces will be discussed. The project will be concluded by involving a still-life and figure in class within the abstract markings already present on the page.
Criterion: student will show his present art skills and imaginativeness in the manner in which he selects and involves the objects in the abstraction. The importance of making as expressive a statement as possible will be discussed, and noted in work.

UNIT II

Line

The second unit of the curriculum is designed to involve the student in basic drawing through the use of line. Above all other art elements the line is the most facile and adaptable means of experimenting, sketching or making preliminary studies. Line is a very economical art tool.

Goal: The student will experience the varied use of line and will make drawings using the distinct types, including contour, cross-contour, continuous, gesture and cross-hatch.

Objective 1: The student will for one class period make contour line drawings with felt-tip pen and pencil on bond paper, following a brief introduction to the line type by the instructor.
a. The subject of the two felt-tip pen drawings will be two different angles of viewing a still-life. Contour line will be used. The two pencil drawings will employ contour line to describe the outlines of figure groups in the classroom.
Criterion: The instructor will observe ability to grasp the meaning of contour drawing and skill in displaying this understanding.

Objective 2: The student will in class and for homework explore the range of cross contour line as described by the teacher.
a. For one class meeting the student will use horizontal lines only and a pencil on bond paper to depict the rolling of three-dimensional forms on his two-dimensional surface.
b. For homework he will render a figure laying horizontally using contour line and a felt-tip pen.
c. For one class period the student will use horizontal and vertical cross-contour line and felt-tip pen, to make three drawings. The first will be an exercise in rolling forms as in the previous assignment. The second will be a drawing using the cross-contour line, horizontally and vertically drawn over a large magazine photo of a face. The lines will follow the facial topagraphy. The third

drawing will be of the hands using cross-contour line.
Criterion: The instructor will help all students grasp an understanding of the method though good mastery will only achieved by 70% of the class. The instructor will give a critique on both types of contour line pointing out problems and offering constructive criticism.

Objective 3: In class for one class session and for homework, the student will use pencil on bond paper to make continuous line drawings.
a. In class for 15 minutes, the student will with a partner explore the sensation of touch or physically feeling. One person will draw following the continuous line drawn on his back by the second person. Note ability to sense accurately.
b. In class for one class session will use felt-tip pen and continuous line, to draw a group of classmates including background and foreground. Set the pencil at a point on the page and while looking only at the detail of the subject move the pencil along in a corresponding direction.
c. For homework the student will do a continuous line drawing working to capture a feeling about a figure in an environment rather than totally rendering every outline and detail.
Criterion: The instructor will help all students understand continuous line method with 80% demonstrating ability to use the form in drawing. The nature of this type of line method will allow the instructor to evaluate student creativity by noting the amount of unique forms made by this stream-of-consciousness drawing technique.

Objective 4: The student will in class for one week and homework, make a series of gesture drawings from varied subjects. He will use a soft pencil and bond paper on all class projects and felt-tip pen and marks-alot for homework assignments.
a. For one class session the student will accompany the class and teacher to a machine shop or farm equipment area where he will apply the principles of gesture drawing to rigid gorms.
b. For one class session the student will accompany the class and instructor to an animal area such as a zoo or farm to capture animal gesture.
c. For one class session the student will observe a human subject in a series of poses and will describe with a minimum use of line the gesture or basic structural movement of the forms.

Criterion: The instructor will evaluate for clarity of movement and force, and for brief effective use of line. Achievement level - 80%

Objective 5: The student will in class and for homework during a one week period develope an ability to use cross-hatch drawing with felt-tip pen and pen and ink to make a drawing that uses light areas and dark to describe forms and edges of one still-life and three landscapes each using a variation of hatch drawing as prescribed by the instructor.

a. One class session will be spent rendering two landscapes with parallel line groups that do not cross. One will use vertical line groups only and the other will employ vertical and horizontal line groups.

b. One class session will be devoted to the use of cross-hatch line only. One drawing will be done in pen and ink using a figure with still-life set up. The second drawing will be in felt-tip pen and describe the dark and light movements of an architectural landscape, such as a barn or warehouse group.

Criterion: Instructor will note skillful handling of the technique and organization of darks and light and their creative manipulation. Achievement level - 90%.

UNIT III

Light and Shade

A second element basic to most drawing is light and shade (value). Like enclosing line, a tone area can make a firm statement briefly. But also like detailed line use, light and shade plays an important part in finished drawings of high quality.

Goal: The student will be able to describe the form and location of a subject by using pencil, charcoal or wash to express the variations from dark to light found over the subject and around it.

Objective 1: For one-half class session and homework, the student will render a cone, sphere, cube and cylinder placed in an environment, using charcoal, rubbing stump and eraser. Special attention will be given to proper description of highlights, deep shadows, core shadows, reflective light and correct shape and location.
Criterion: Instructor will stress slow, accurate work and will allow students to view each other's work. A visual presentation such as this helps student select the most correct solution of the problem and know what he then will need to do to make a more precise statement. This objective is one of the few that requests that the student work in this tight realistic manner.

Objective 2: For one-half class period the student will make a subtractive drawing by first covering a piece of bond paper with a solid gray tone of charcoal and them working back into it with his eraser to describe by modeling correctly, light and dark areas on drapery.
Criterion: Proper use of modeling will be demonstrated by 90% of the class. Accurate placement and detail treatment of folding will be accomplished by 60%.

Objective 3: The student will observe a demonstration of wash and brush technique with ink, and will in one week period in class and at home complete a series of five brush stroke experiments, three wash exercises and two finished wash and stroke drawings as prescribed by the teacher.
a. For one-half class session the student will explore the range of wash drawing. Instruction will cover full page wash, with gradation, flat tonewash, modeling wet into wet and wet over dry was or glazing.
b. For one-half class session students will examine demonstrated brush strokes and make inventions of their own with the loaded and dry brush, etc. Textures will also be made by combining tone and stroke.
Criterion: The instructor will observe general student ability to grasp the technical skills involved and turn these tools into creative impressions of the subject.

UNIT IV

Textures

The use of dark and light starts the description of surface which this unit on texture developes fully. Emphasis will be on experimentation, variety and tasteful use of texture to make a tactile illusion.

Goal: The student will be able to make studies and complete drawings which involve the depiction of surface quality or texture.

Objective 1: Outside of class but during one-half class session, the student will make twenty 2" square rubbings from various local surfaces, by moving a soft pencil or graphite stick over a piece of bond paper laid on the surface. Stress variety and clarity.
Criterion: Complete the task. Find as exciting a variety as possible and render the rubbings clearly. Each student should be able to select his four most interesting textures from the twenty.

Objective 2: In class for one-half class session, the student will explore pencil and charcoal texture qualities and complete a finished textural statement using an imaginary landscape as a subject.
Criterion: Instructor will evaluate according to imaginativeness in textural selection and description as well as total expression and composition in final project. 100% of the class will show an increase in their textural vocabulary. 80% will be able to exhibit this learning in a drawing.

Objective 3: In class during one class session, the student will work with wash to make textural drawings.
a. For one-half class session, the student will use wax resist on watercolor paper to make an invisible texture work. He will then apply a wash

over the wax drawing. The wax marks and areas will not accept the wash and will remain white.
b. For one-half class session, the student will apply previously learned techniques of wash and dry brush to rendering a figure group in textures which are not necessarily on the actual surfaces of the subjects.
Criterion: Instructor will note creative use of methods learned and evaluate total effectiveness of final wash and brush statement.

UNIT V

Composition

Composition is the most used and most flexible art element. It is the blueprint and organizational plan that is always changing and always there. Composition is the most subjective element of art procedures because it requires the artist to use his most personnal creative medium, his taste. Taste is involved in choosing and deciding two primary characteristics of composition. Composition is versatile because it is open to continual alteration as it helps the artist work towards his finished art piece.

Goal: The student will develope a good understanding of the theories of composition and exhibit skill and good judgement in using it in his art work.

Objective 1: The student will in one class session listen to a short lecture of composition and then make a series of five compositional statements as directed by the instructor.
a. Use white bond paper, 9" x 12" and make a black shape from construction paper which will be placed on the paper to start a relationship
b. Cut a second black shape and place it on the page with consideration for the first piece and the paper edges. Continue this procedure until a full compositional statement has been made.
c. On a piece of bond paper, 9" x 12", the student will make a black and gray shape composition.
d. Using black and white construction paper the student will develope a work which emphasizes positive and negative shape relationships.
Criterion: The instructor will help all students grasp an understanding of relationships as the physical determinates of good composition.

Objective 2: In class during one class session, the student will make three drawings that are a sequencial exploration of positive and negative shape, using brush and ink with wash on bond paper.
a. Observe a still-life and immediate environment and depict the positive or object shapes in solid darks and grays.
b. Observe the same still-life from same position and render the negative spaces of open air in darks and grays.
c. Observe a figure group in class and using positive and negative shapes, make a full compositional drawing about the visible relationships that are occuring. Do not involve darks and lights.
Criterion: Employ best decisions in organizing and careful perception in investigation. Allow creative irregularities for example if certain areas are in accurate detail of positive to negative relationship make someother areas fuse. The purposely avoided rule if one already knows how to follow the rule, can be exciting.

Objective 3: The student will listen to a brief description of space and its properties after which he wil make in one-half class session three drawings using normal overlapping shapes, confused shapes, and equivocal shapes. Materials will be pencil on bond paper. Subject will be two objects from a still-life in an environment.
Criterion: Achievement level - 70%.

Objective 4: In one class session the student will develope under the teacher's guidance, a seires of visual equivalents of compositional descriptive qualities.
a. Using charcoal on bond paper, make one drawing for each following quality: use squares, 2 to a page 9" x 12", random motion and rhythm; fast and slow; soft and harsh; heavy and light weight.
b. Make two drawings one having vertical symmetry and the other having horizontal triangular composition. Use brush and ink wash.
Criterion: Instructor will help students develope visual equivalents in line and form for compositional qualities that look like the word for the quality means. Evaluation will cover ability to suggest visually an abstract or unseen feeling. Achievement level 70%. Willingness to confront this objective is rewarding.

UNIT VI

Color

Color is probably the most exciting element in art. Even though it is not always considered a drawing media, it is important to composition and can be a tool in making line, tone and texture. The primary color drawing tool is pastel or chalk.

Goal: The student will be able to correctly use color in a creative way to more accurately express his feelings about a subject, even if the subject is color itself.

Objective 1: In class for one class session the student will listen to a brief description of the color wheel, analagous colors, complementary colors and harmony and will make four color drawings that display a feeling for color taste and an understanding of basic color knowledge.
a. Choose a simple subject, landscape, figure, still-life or abstract and make a brief contour drawing with only four separate shapes involved. Medium will be pencil.
b. Make a pastel drawing using the previous drawing subject and outline with analagous colors. (any two neighboring colors are analagous on the color wheel).
c.Use the same subject drawing and complementary colors in pastel to make a color statement.
d. Use the same subject drawing and select one color plus black and make a drawing using shade harmony in pastel.
e. For homework make a pastel drawing choosing one primary color, one secondary color, one intermediate color and a complement of any one of the preceding. Use same formate of only four shapes but choose new subject from the original.
Criterion: This objective is primarily exercise oriented to demonstrate student retension of color knowledge. Final homework project will display ability to use color tastefully. Final evaluation will be the instructor's.

Objective 2: During one-half class session the student will take part in a discussion of color with value, pure color, color as a tint, color composition and color effects.
a. During one-half class session the student will use three colors of construction paper on white bond paper to make two color balance statements. One will have a small amount of dominant dark and the other will employ a small amount of brilliant color.
b. During one-half class session the student will select two moods or feelings which he will depict visually using pastels on bond paper. Sample moods: death, happiness, cold, spring, city, wind, air, etc. Following the exercise will be a short review of the work so that the class can pick the successfully communicated moods.
Criterion: Achievement level - 80% will complete the task, 50% will make exciting color discoveries and exceed objective attainment.

Objective 3: The student will select a relatively simple color work from a modern master, which he will copy in pastel, stressing cclor and value matching to the original work with skill in rendering similar shapes and textures to the master's. The project will be begun in class in one session and will be finished as homework.
Criterion: Color and value mixing accuracy is the essential task to be accomplished. Good shape and textural duplication will be helpful in unifying the color study. Achievement level - 70%.

UNIT VII

Collage

Composition and color come together is several art techniques, one being collage. The students by this time have a good basic foothold in the world of art making. They know techniques and they have tools. Collage becomes an art synthesis of these elements. It is a creative effort in organization as dictated by one's taste for using line, shape, space, tone, texture and color.

Goal: The student will be able to gather together and organize appropriate art tools and techniques to make a creative expression in collage. The work will contain compositional skill and imaginativeness as it ranges from semi-realistic efforts to abstraction.

Objective 1: In class during one-half class session the student will cut from magazines four shapes, one flat color, one of texture, one of pattern and one of a part of a realistic object. These elements he will mount with awareness of relationships to make a unique and exciting collage work.
Criterion: Use of one idea as foundation for work such as balance, movement, awkwardness, juxtaposition, etc. Also imaginativeness.

Objective 2: For one-half class period the student will construct a regular geometric collage using only flat colored(solid color blocks) construction paper and marks-alot for line.
a. Homework preceding this lesson will state that the student will make five sketches of alternate layouts for the final composition.
b. Classroom work will emphasize individual choice of location of squares and regular forms of color and straight lines. Also use of open space or paper will be recommended.

Criterion: Limitations such as in this objective demand more acute use of decision making powers in the artist. Student will exhibit good experimental procedures and taste in working towards the final drawing.

Objective 3. In one class session the student will observe a demonstration of transfer printing as applied to making collage. Medium will be lacquer thinner on bond paper using a brayer for pressure and magazine photos for images. Project requirements include a combination of at least two images with some alteration of the collage surfaces either before or after the printing process.
Criterion: The instructor will help all students develope a minimum ability to make transfer prints using collage. He will evaluate there compositional awareness of relationships and the imaginative way in which the problem is solved.

UNIT VIII

Perspective

The illusion of space on a two dimensional surface has been explored briefly in previous units. A mechanical science for making correct space is perspective. Emphasis will be on practical perspective experience rather than detailed knowledge of all perspective methods.

Goal: The student will develope an understanding of perspective and be able to use it accurately in drawing.

Objective 1: The student will for one class period listen to a short lecture on perspective and ask questions about the uses of horizon line, vanishing point and eye level. He will then set up with pencil on bond paper an example of one-point perspective, using a foreground middle and distant subjects plus a path, road, track, etc. that moves from the foreground to the vanishing point. Use a preliminary sketch. Criterion: Achievement level - 80% will make accurate space drawings using knowledge of perspective.

Objective 2: The student will for one class session and for homework make two quick sketches and two finished drawings using perspective and the above or below eye-level vantage point. Both drawings will be of interiors with at least two pieces of furniture.
a. Use pencil on bond paper and for one-half class session complete two sketches, one using the above and one using the below eye-level vantage points. Two-point perspective will be explained by the instructor before this project begins.
b. Use pencil on bond paper and for one-half class session complete a finished drawing of the classroom interior with furniture. Use two point perspective.
c. Use pencil on bond paper and for homework make a finished art statement of a familiar interior with two pieces of furniture and a window.

Criterion: Instructor will observe general student ability to understand the principles of perspective and to express what they have learned visually. Accurate detailed drawing will not be as important as a display of comphrension.

Objective 3: In class for one-half class session the student will use pencil on bond paper to render a still-life group including a sphere, a cylinder, a cone and a cube in proper perspective. Tone will be introduced to correlate with lighting.
a. For one-half class session the student will draw a simple architectural landscape with at least two buildings and placing at least three persons in the work, one in the foreground, one at middleground, and one at a distance. Make height of people proportionate to distance.
Criterion: Achievement level - 80% of class will understand perspective proportion and employ it correctly in their drawings.

UINT IX

Subjects and Styles

As an art student learns and experiences, he starts to become self-directing. Absolute structure and rules are replaced by self-taste and self-confidence. This unit is broadly outlined to take in expressed subject interests of students and to accomodate experimental objectives which the instructor wishes to use. It will be an art historical, stylistic and experimental approach to art education. Unit IX will allow change to stir and occur for the sake of progress.

Goal: The student will listen to and participate in a discussion of subjects and styles of art and be able to develope his own visual parallels to the various topics. The time allotted will range from two to four weeks and will cover such topics as figurative drawing, sensing ability, art historical styles such as expressionism, abstract art or pop art and experimental subjects.

Objective 1: In class for one class session the student will make four sketches and one finished drawing from the figure. Three sketches will be done in charcoal on bond paper and one sketch and the finished drawing will be in pencil.
a. All work may involve any method line, tone or texture in any medium.
b. Sketches should be preliminary efforts to establish composition and feeling of final work.
Criterion: Instructor will observe student capacity to remember beginning drawing techniques and ability to organize these and invent new ones in a complete drawing.

Objective 2: The student will for one class and for homework observe and make detailed studies of parts of the human body. Instructor will introduce forshortening as seen on the human form and mention wasys in which to deal with this optical distortion.
a. Use cross-contour line with tangent points to describe the compression of forshortening. Medium should be pencil or felt-tip pen on bond paper.
b. Use ink wash and brush to make a study of the face, hair and shoulders.
c. Use charcoal tone and line to depict the nature of feet, toes and ankle.
d. For homework do a pen and ink cross-hatch drawing of hands, one hidden behind the other partially.
Criterion: Student will demonstrate skillful adaptation of previously learned drawing technique and experienced medium to the human form.

Objective 3: For one class session the student will listen to and participate in a discussion of expressionism versus impressionism, asking questions which will clarify in his mind the purposes and effects of the two art styles. The discussion will be centered around emotional feeling or mental sensations as compared to light and visual sensations. Next the student will make two brief sketches and one finished drawing in pastel or a black and white medium of his choice that are a visual impression or mental expression.
Criterion: Participation in this project will be the major criterion because encounter with subject and an attempt to actively understand its qualities is more important than mastering the technical skills necessary to make a great work.

Objective 4: For one class session the student will listen to various musical excerpts, making drawings which are visual parallels to particular selections as directed by the instructor. Charcoal or pencil should be used for sketches, pen and ink or pastel for more finished studies, all on white bond paper 9" x 12". Musical themes will include variety of sounds that sections of an orchestra makes, classical structured music, jazz, blues, dixieland and rock music.

Criterion: Some reactions will be symbols of association, that is pictures of what has made the sound and others will be valid and thoughtful interpretations of the sound into shape, line, tone and texture. An example of visual sound sensing would be for the sound of blackbirds I feel a piercing effect and would draw sharp thin line points or arrows; for the sound of a tuba which is bass, deep, dull and large I would make a dark gray tone like dense fog but with fairly defined edges. Students will need to exhibit an ability to analyze the given, break it into its elements, find visual symbols which are parallel in feeling and skillfully render the results.

UNIT X

Semester Critique and Evaluation

Unit ten will be a summary of the semesters work fn critique, final project and portfopio.

Goal: The student will apply the knowledge he has gained over the semester to a project of his selection in which he will demonstrate skill in handling the tools and techniques of art in a creative manner.

Objective 1: The student will in three class sessions and and for homework complete a full drawing project consisting of preliminary sketches, studies and the finished drawing or series of drawings. The subject, medium, style etc are open to all things that can make drawings or any medium which used creatively will cause an artistic alteration on a two-dimensional surface.
Criterion: Instructor will evaluate the total procedure of arriving at the final drawing, including selection of subject, medium, style etc., organization of elements, reorganization to better ends and final completion and execuetion.

Objective 2: The student will over the course of the semester attempt all class and homework assignments, completing 80% of the work and achieving task requirements on 70% according to objectives stated and to teacher evaluation. The student will present the portfolio in a carrier three class sessions before the end of the course. During the last two clas meetings the instructor will review each students work with the student individuallly.
Criterion: Each student will complete 80% of the semesters work, achieving task level on 70% of his output.

Objective 3: On the lst day of class the student will bring in his final project. A ctitique will be held in which each student will be asked to select from the projects pinned on the board the one besides his own which he feels sets up a good problem, approaches this problem with knowledge and skill to make a creative statement that is unique in itself. As the student selects he will be asked

to give orally some of his reasons for choosing the one he did pointing out its best qualities and weaknesses.
Criterion: The student will have developed a selective taste of his own which he will demonstrate by clear and fairly concise remarks about the work along with being able to defend his points if he receives criticism from fellow students.